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The Gaecilia

MAGAZINE of
CATHOLIC CHURCH
and
SCHOOL MUSIC



APRIL 1932

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Scandicus and Climacus

CANTATE DEO — WINTER NUMBER

The Archdiocesan Commission of Church Music in Baltimore, reported in the Winter Number of CANTATE DEO additions to the list of Approved Music for the Archdioceses. Out of 73 compositions listed, 51 are McLaughlin & Reilly publications.

It was also interesting to note that out of the Christmas programs printed, nine churches used masses from McLaughlin & Reilly Edition. Wheeler's Two Part Mass, Predmores, Marsh's and Groiss's Mass being most prominent. Gregorian music was sung in many churches for the Ordinary of the mass, and the Proper was done in all churches.

The progress in this diocese has been much more universal than in most of the other dioceses where Church Music Commissions function. The work has been planned and continued on a practical basis, and the Commission did not try to change everyone's taste over night. May its success continue, and thrive.

THE NEW WHITE LIST

The Society of St. Gregory, under date of January, 1932, has just issued its second augmented edition of the WHITE LIST. (Price 75c).

THE CAECILIA is listed among the approved periodicals, McLaughlin & Reilly Co., have 24 masses approved, 1 Service of Compline, and 87 offertories, motets, etc. Under Collections of Church Music, M & R has 42 approved, more than twice as many as any other publisher.

All the Papal documents issued since the 14th century are presented, and apart from a small number of foreign publications which are not carried in stock in this country, choir-masters and diocesan commissions will be greatly assisted by this fine work. It will be remembered that the first WHITE LIST in America, was John Singenberger's Guide To Catholic Church Music, published many years ago. Since that issue, many new American publications have appeared and they will be found in this list.

SCHOOL MUSIC SUPERVISORS CONVENTION

Observers say that few events in the history of music education have aroused such widespread attention as the forthcoming Silver Anniversay Convention and Festival of the Music Supervisors National Conference, in Cleveland, Ohio. Program will be found on another page of this magazine. An interesting feature will be the National Broadcast of the National Music Discrimination Contest which will be open to all students in schools with Radio facilities, regardless of location.

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THE LITURGICAL YEAR

By Dom Gregory Hügle, O.S.B.

PRIOR, CONCEPTION ABBEY, CONCEPTION, MO.

*The Easter Cycle—Fourth Part*

T is a touching scene to behold on Ascension Day the deacon extinguish the Paschal Candle after he has sung the Gospel. The sweet symbol, denoting the presence of Jesus during the forty days after His Resurrection, is suddenly taken away from us, and we feel the widowhood of Holy Mother Church. Alas, how short was our Lord's stay here on earth! The Church languishes after Him, in this dreary exile of the vale of tears. Oh, when will the day come, that reunited to our bodies, "we shall be taken up in the clouds to meet Christ, and be with our Lord forever!" (1. Thess. 4.16) Then only shall we have attained the need for which we were created.

SURSUM CORDA: LIFT UP YOUR HEARTS

A legitimate "home-sickness" for heaven seizes every Christian heart; we all desire to be where Christ is, at the right hand of His heavenly Father. When our Divine Saviour taught us how to pray, He gave our soul a mighty lift in the very first words, saying, **OUR FATHER WHO ART IN HEAVEN**. These words should effect a complete change of scenery, a transport out of this world, a plunge into Paradise!—You read the daily paper and what do you find? A long list of distracting news that will not make you wiser or happier. You throw the paper away, saying: Everyday the same atrocious list of accidents, of roguery and scandals, of rotten politics and empty promises, of peace parleys which are but the ill-disguised mask of war-plans.—It is well said that the characteristic stamp of the thirteenth, **THE GREATEST OF CENTURIES**, can be expressed in the one long word: *other-worldliness*. Look at the wonderful cathedrals built in that century, look at the great teachers, great rulers, great Saints, at the great institutions and great enterprises! Whence did those people derive strength and endurance? It was from a systematic **SURSUM CORDA**.

In every Holy Mass a lively musical dialogue ensues between priest and congregation: "*The Lord be with you—And with thy spirit. Lift up your hearts—We have lifted them up to the Lord. Let us give thanks to the Lord our God—It is meet and just.*" Then follows the solemn prayer offered up by the priest in the name

of the whole congregation. This most ancient prayer, which has been preserved in all liturgies, is the *Eucharistic Preface*. Most probably its origin is even anterior to Christianity in the sense that it is really a slightly modified form of the prayer that was said by the head of the family at the Paschal meal from the time of Moses down to Christ. It celebrated the benefits bestowed by God on His chosen people, passing in review the creation, the saving of Noe from the Flood, the revelation made to Moses, the flight into the desert, the conquest of the Promised Land.—The Christian Pontiff, who at the Eucharistic banquet has taken the place of the head of the family, recites the same prayer, but after having told of the glories of the ancient covenant, he calls to mind that he is celebrating the true Pasch; he no longer sees before him the lamb of the Jewish Pasch, but the true Lamb slain for the sins of the world; then he raises his voice and enumerates the benefits of the Incarnation, the Redemption, and the Institution of the Eucharist. This is the form of the most ancient Preface which was part of the Canon. Thus the Preface is, as it were, the corner-stone on which rest both the wall of the ancient covenant and that of the new. It is a proof of the fusion of two rites. (Cabrol)

The *Sanctus* now divides the Preface from the Canon, and the former ends in such a way as to lead up naturally to the words, "Therefore with angels and archangels, etc."—It certainly is a pity that in so many instances the choir personnel pays little or no attention to the Preface: some are resting up from the *Credo* and Offertory, others are preparing for the *Sanctus*.—Listen what the celebrant sings in the name of the Eternal High Priest Jesus Christ: "Yes, it is truly meet and just, right and salutary, that we should always, and in all places, give thanks to thee, O holy Lord, Father Almighty, eternal God." Here he enumerates the blessings for which we thank God.—Then Mother Church through her priests appeals to Christ our Lord, Son of God, "through whom the angels praise his majesty, the dominations worship it, the powers are in awe, the heavens, and the heavenly hosts, and the blessed seraphim, join together in celebrating their joy."

O wonderful Ascension of our beloved Savior,

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draw our hearts away from this cold and sinful earth. Thou, our elder Brother, art now in the glory of the Heavenly Father; we are struggling to lift our dull minds and troubled spirits to Thee! O create in us a homesickness for heaven, a lasting desire to be with Thee.

VENI CREATOR SPIRITUS

Nature keeps high festival at Pentecost. There is an overflowing energy of life in flower and shrub and tree, in bird and beast. Consider the millions of blossoms, spread lavishly in fields and wood!—There seems to be a special appropriateness in such splendor at Whitsuntide when we are celebrating the feast of the Holy Ghost. This splendor seems emblematic of His power, for we greet Him as the giver of the new life and of the abundant fulness of the life. That is the Church's meaning when she addresses the Holy Ghost, in the Vesper Hymn, as "Creative Spirit" (*creator Spiritus*), when she hails Him as the "fountain of life" (*fons vivus*), and as fire (*ignus*), and when in the liturgy of the Mass she prays: "*Send forth Thy Spirit and they shall be created: and thou shalt renew the face of the earth*".—It is the special property of the Holy Spirit to be the outpouring of the life and the love of God. He is the gracious, holy, mighty love, resultant of the eternal love of Father and Son, wherein those two divine Persons give themselves one to another in an infinite fulness of love. The Holy Ghost is that divine Union, wherein Father and Son meet in an unending commerce of super abundant life. He is the "*embrace of Father and Son*", the "*Kiss of the Father and Son*", the "*outpouring of the divine life*." And since the life of God is essentially love and sanctity, He is the "*flower and fragrance of the sanctity of Father and Son, just as He is the culmination of their spirituality*." Thought is all inadequate and language fails us to grasp and express the procession of the Holy Ghost from Father and Son. We can only attempt to describe it as an outpouring and overflowing of love and holiness that flows from Father and Son.

All men strive after greatness of some kind, nay, Almighty God has intended that each angel and each man should reflect in his nature a special perfection of God. It is not without reason that in sacred liturgy the antiphon is said over and over again: "*Non est inventus similis illi*: there was none found like unto him." Each reader of "*Caecilia*" is to become a mirror (as it were) to reflect a special beauty of God.

The Holy Ghost is the wonderful artist Who has adorned my soul in Baptism and fitted it

out with wondrous beauty; He is the Sanctifier, the life-giver and preserver and restorer. How does He do it? Principally by the "*Gift of a Holy Fear*." This *Fear* keeps alive in us an abiding compunction of heart, even though we hope that our sins have long ago been forgiven. It prevents our forgetting that we are not as yet safe, except in *hope*. (Romans 8, 24). This holy Gift brings about that we "*work out our salvation with fear and trembling*" (Phil. 2, 12). This *Fear* is a noble sentiment: it is a filial dread of offending God by sin; it arises from a reverence for God's infinite majesty and holiness; it puts the creature in the right place and contributes to the "*perfecting of sanctification*". (2 Cor. 7, 7).—This *Holy Fear* uproots the growth of pride, brings down our haughtiness and rouses us from tepidity. The heavenly Powers see and ardently love their God, their infinite and eternal good; and yet, they tremble before his dread Majesty: *Tremunt Potestates*. And shall we, covered as we are with the wounds of our sins, disfigured by countless imperfections, exposed on every side to snares, obliged to fight with so many enemies,—shall we flatter ourselves that we can do without this strong and filial *fear*?

O Holy Spirit! watch over us! Preserve within us thy precious Gift! Teach us how to combine peace and joy of heart with the *Fear of our Lord and God*, according to those words of the Psalmist: *Serve ye the Lord with fear and rejoice unot him trembling* (Ps. 2, 11).

SPIRITALIS UNCTIO

Church Music is depending for sweet unction, spiritual beauty and irresistible power, on the cooperation of the Holy Ghost, Who is eminently the spirit of prayer and grace. The Holy Spirit "*stands at the door* (of every church singer) *and knocks*"; so anxious is He to promote the glory of Jesus Christ through the instrumentality of our voice; but He does not break the door open, for grace never overmasters free will; it follows the way of love, and the operation of the Holy Ghost is precisely that of GOD MAKING LOVE TO MAN. There is nothing that works more intimately and purely and tenderly than this pressing of divine love. Only the *creative Spirit* who made the individual soul, can reach that innermost shrine of personality and fashion there that strong faith that determines the whole mental outlook of the believer. What an unworthy spectacle is it to behold lightminded, distracted, giggling singers! Their lips pronounce holy words, their heart lacks the spirit of reverence. The Holy Ghost

Continued on Page 108

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

"UNHEARD ORGANS"

By Paul C. Tonner

Collegeville, Indiana.



ORGAN Music of the Catholic Church in some localities, is at low ebb and in most cases reflects nothing but the players ignorance. It is evident that a vast majority of these organists have never studied the art of organ playing, let alone, its mechanism.

Modulations, Pedal playing, and Proper Registration are left to luck, ingenuity, or "inspiration". The organist having had some piano lessons, assumes charge of an instrument which cost from one to ten thousand dollars of the parishoners money.

For proper preservation and care, organs should be inspected regularly, and the organist should be one, who has at least a desire to learn the intricacies of organ playing. If the organ is thus properly maintained, and played with some degree of skill and taste, it will be a source of edification, to the congregation, and assistance to the choir.

A Common Fault

Too many of our modern church organists have contracted the "Sweller-roll" and consider it a haven of rest. When once the foot is established on this device, the so called organist, is destined for no more advancement. The right foot becomes occupied exclusively and constantly in the opening and closing of the "Swell". The left foot having been forsaken hunts alone and kicks in bewilderment trying to cover all the notes originally intended for both feet.

The Library

A personal organ library is essential to progress. There are certain compositions designed for use at Catholic Church services, and others which are entirely out of place at church services. Singers and choirmasters are constantly looking for new music, but the average organists seem to be content with the albums which they used, or inherited, when beginning organ work. Every organist should be urged and encouraged to view the new organ publications, which can be seen at local music stores, or obtained on approval, from mail order companies. New music will encourage practice and stimulate interest, and those who regularly add selections to their library really show themselves to be

really interested in music, and conscientious in their attempt to lend dignity to the church functions in which they participate.

The organists salaries in many cases is too low. Too often the pastor is prompted to pay just what the organist is worth—Nothing. The organist can adjust this by proper attention to his music, and his performance. Soon the pastor will appreciate the effort, and note the improvement. Compensation to support a continuance of the interest will soon follow, and organs, which are now "unheard" will send forth tones and sounds of which they have always been capable, but the issuance of which, has never been made possible by the player.

How many fine instruments are there in your vicinity, with incompetent players assigned to them? It would be better to lessen the original investment in an organ, and maintain a good organist for a period of years. The instrument of lesser appointments played by an organist who can bring out the best that is in the composition and the instrument, is a far better investment than a huge instrument, played by a pianist.

NEW IMPROVEMENTS

How many organists, trained twenty-five years ago, have kept up with the development of the modern organ, and could properly handle the new electrified consoles being put out by modern organ builders?

Until the demand came for movie organists, very few were interested in learning to play the modern instrument. Now, movie organists are out of work, and the organ builders have applied their inventions to the church organ with considerable success, and good effect. Whether movie organists will be called in to play church organs, or whether church organists will investigate the new organs, is not a matter for discussion in this article. Our main concern is that those who are to play at our church services be qualified by constant interest and practice, so that the fine organs now in our churches may be heard to best advantage, and so that professional musicians may view with respect the activities of our church musicians.

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CURRENT COMMENTS

AIX LA CHAPELLE, GERMANY

Choir directors have written that they are much pleased with the arrangement of Bruckner's *Salvum Fac Populum*, made by Rev. Ludwig Bonvin S.J., and published in *THE CAECILIA* a few months ago.

SEATTLE, WASHINGTON

The Japanese Children's Choir of the Maryknoll School, made up of children under 12 years of age, has attracted wide notice by its fine performances of the Proper and Ordinary of the Mass. They are directed by Rev. J. C. Murray, MM., and are not affected by the usual voice limitations of Mongolians. Proving the chant is really a music, universal in its appeal.

BUFFALO, NEW YORK

The Holy Angels Sanctuary Choir, assisted by the D'Youville College Choir and the Oblate Seminary Student choir gave a Sacred Concert in the Holy Angels Church. Rev. J. E. Ronan, D.D., of St. Augustine's Seminary, Toronto, delivered a lecture and directed some of the Sanctuary choir numbers.

ALTOONA, PA.

Rev. Joseph A. Hauber, of the Cathedral, whose programs were reviewed last month, did something last October which might be emulated by others in charge of volunteer choirs. He took the entire choir of 100 voices to New York City, and gave them a taste of first class music, as well as a real outing. The trip worked like magic. Upon their return home, the choir members asked for two rehearsals a week, at two hours each, and they began to specialize in "a capella" singing at once. Now, they are no longer of interest merely to the Parish, but have become adopted by the Radio listeners for miles around.

WOONSOCKET, R. I.

Prominent among the Knights of Columbus Choirs is the one in this city, directed by P. A. O'Neill. Under Mr. O'Neill's leadership the chorus has given many fine performances, and its programs please both audience and singers.

JOHNSON CITY, PA.

Miss Nellie Ring, who for more than 25 years was organist and choir director at St. James Church, and for the last three years was located in Binghamton, N. Y., died February third.

CHICAGO, ILLINOIS

Rev. Raymond Jules Balko, O.S.B., dean of the School of Music at St. Vincent College, Latrobe, Pa., will conduct an accredited Benedictine School of Gregorian Chant, at St. Scholastica Academy, June 26—August 6. The course will carry full college credits.

HUNTLEY, ILLINOIS

An interesting young church musician resident here, is Mr. Ed. Dwyer. Among his teachers were Miss Carrie Sneiderwind, of Chicago Conservatory, and Sr. M. Petra, Mother Abbess, Poor Clares, Rockford, Illinois. He attended Loyola University, Chicago, and Notre Dame in South Bend. Received a B. S. degree from St. Xavier's, in Cincinnati. He taught at St. Mary's College, in Kentucky, in New Orleans, and in public schools of Chicago. With the growth of school music, and its demands for trained musicians with modern educational teaching technique, Mr. Dwyer should soon merit formal recognition, for his talents in both church and school music. Few in this vicinity, have had his training, travel and experience.

BOSTON, MASSACHUSETTS

James A. Reilly Jr., Boston College graduate, son of Dr. James A. Reilly, and formerly connected with McLaughlin & Reilly Company (1913-1918) died on February 25, at his home in Belmont. A high Mass of Requiem was sung at St. Joseph's Church, Belmont by Rev. Edward S. Swift S.J., and the Gregorian Requiem was rendered by a choir of men's voices, directed by Mr. Joseph Ecker. Miss Mary Kent assisted at the organ.

The Choir of the Immaculate Conception Church, Boston, presented Dvorak's *Stabat Mater*, on Palm Sunday. The scholarly and thorough manner in which this music was rendered reflected the genuine musicianship of the Director, Mr. James Ecker. The quartet was made up of Kathleen Grey, Emma Ecker, John Shaughnessy, and Wm. O'Brien.

At St. Thomas Church, Jamaica Plain, an augmented choir under the direction of Ida McCarthy O'Shea, gave a brilliant Sacred Concert including an excellent performance of Dubois' *Seven Last Words*, on Palm Sunday night.

LYNN, MASS.

Griesbacher's *Missa Mater Admirabilis*, has been found most popular by the choir under the direction Mr. Albert Gingras.

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On Gregorian Organ Accompaniment

By REV. LUDWIG BONVIN S.J.



N d'Ortigue's "Dictionnaire de plain chant" we read—"Gregorian chant was originally conceived and sung without harmony. Being an essentially melodic system, it is incompatible with harmony of any kind whatever. Harmony was developed from elements foreign to Gregorian chant and came into existence only several centuries later. It does not blend with a species of music for which it was not made; and retroactively to apply harmony to Gregorian chant is to link together two things that are incongruous."

This statement presupposes much that should first be proved. We have in it what logicians call a *petitio principii*.

The circumstance that Gregorian chant was originally composed and sung without harmony far from warrants the conclusion that it may not, and quite naturally at that, be conceived and sung with harmony.

The tones in Gregorian chant have the same acoustic qualities as those of any other music. They contain the same overtones; each of them can be conceived as an element of a triad and can thus contract relationships with other triads similarly engendered.

The Gregorian composers, it is true, did not use organ accompaniment. How could they have acted otherwise, seeing that they were altogether ignorant of harmony for centuries and had no organs, at least not such as were suitable to accompany singing? Like the oriental chanters, who sometimes use instruments of persussion, they accompanied the Gregorian chant with *tabulae osseae*, i.e., with liturgical castanets; and so we may quite reasonably assume that they would not have been unfavorably disposed towards the dignified sounds of the organ, if they had known them.

Is it then historically true what was asserted regarding the heterogeneous origin of harmony? Far from growing out of elements foreign to Gregorian chant, harmony, on the contrary, was originally developed from the liturgical melody itself. Does not the earliest harmonic treatment of the chant known to us, the organum or diaphony, build its accompanying voice part by using the very melody of the chant, placed a fourth lower? According to history, harmony has its roots in the Gregorian chant: in the or-

ganum, in the descant, and in the *musica mensurabilis*, it gradually grew to maturity as an off-shot of the Gregorian tree.

Gregorian chant is proclaimed to be a system essentially melodic. This we willingly grant. But is this equivalent to saying that it is incompatible with harmony? No one as yet has proved that Gregorian chant is essentially opposed to harmony, that it is of such an unsociable character, as to wish to walk all alone, unable to get along with any companion. On the contrary, daily experience teaches that a good, natural Gregorian accompaniment is quite feasible.

The sweeping assertion, that Gregorian chant resists harmonic treatment, is false. It does indeed resist certain turns of our modern harmonic system; yet it is quite in accord with a harmony *sui generis*, with a harmony that has due regard for its modal peculiarity. Such a harmony may often impress us, especially if we are not accustomed to it, as being rather strange, archaic, or even, if you will, somewhat "barbaric," as it has been styled. It shares this effect with the Gregorian chant itself, under whose influence it came into existence, a chant which cannot and need not deny its Asiatic origin.

While some Gregorianists reject all accompaniment, others admit it and even favor its use but they demand an accompaniment which asserts itself as little as possible and remains, as much as it can, unnoticed.

To this one might object that, if imperceptibility is the ideal, this ideal would be most perfectly attained by the simple absence of any accompaniment. But, an accompaniment of the kind described is desired. Very well, if it really does remain unnoticed. As a matter of fact, however, such an intentionally unnoticeable organ part obtrudes itself upon our attention precisely by its insignificance, monotony and insipidness, and thus proves fatiguing, tedious and musically unpleasant.

If an accompaniment is used, it should be one that adds its own beauty and value to that of the melody, thus making the whole more impressive and artistic. This can in fact be accomplished by a harmonist possessed of good taste and an artistic sense, and that, too, without

divesting the melody of its primacy. In general the human voice when employed in music, monopolizes the attention, in spite of all accompaniment, unless it is drowned by excessive instrumental force. Let one make the attempt, for instance, even in the face of the brilliant and impressive orchestra part of Isolde's "Love-death" in Wagner's *Tristan*, to withdraw his attention from the vocal part, he will not succeed.

A true musician will in his Gregorian accompaniment make moderate use of polyphony as well as of homophony, and of the rich resources that harmony has in store. He will not, of course, impair the modal characteristics of the melody itself; in the accompanying parts, however, he need not restrict himself to the modal tones; he may with due restraint even modulate chromatically, if the tones he introduces do not, by too great proximity etc., come in noticeable conflict with the characteristic modal tones of the melody. Tones that in such a case are foreign to the mode of the piece may often be considered as introducing a modulation into the Ionian mode, which is identical with or closely related to our major scale (or a modulation into the Lydian mode with a flat). (The Ionian mode, he it remarked in passing, occurs also in the old Gregorian repertory as well as in the oriental liturgical chant.) This gives a welcome variety, since the melodic and harmonic contents of the chant are often very uniform.

One misgiving arises concerning the harmonization of the Gregorian melodies. The latter very often revolve persistently around one and the same tone, to which they revert at the end of every longer or shorter phrase or even phrase fragment. The harmony tends to stress this poverty.—The Gregorianists will excuse this expression. I have for many years sufficiently proved my interest in and love for the Gregorian chant; I trust, then, that in the face of facts, I may be allowed with impunity to admit the presence of some wrinkles on the fair countenance of my music-bride.—The harmony, I said, stresses this poverty. A disadvantage, no doubt; but the great advantages of an organ accompaniment superabundantly outweigh this one disadvantage. Besides, a skilled and patiently working harmonist will often reduce this drawback to a minimum.

A beautiful and even rich accompaniment need no more push the melody into the background in Gregorian chant than it does in a song of Schubert or Schumann.

Further, a good and artistic accompaniment can be more easily and naturally constructed

if we decide to return to the original Gregorian principle of giving the chant a rhythmic form that has proportional different note values.

THE LITURGICAL YEAR

(Continued from Page 104)

cannot use them as his instrument to glorify the Son of God; consequently their singing has no value before God and no uplifting power for the souls of men. Such is the tragedy of the Divine Spirit that he has to stand aloof, because proud and worldly souls withdraw themselves from His influence.

The highest praise that can come to any choir is contained in the words: THESE SINGERS POSSESS THE UNCTION OF THE HOLY GHOST.

NORTH AMERICAN COLLEGE CHOIR HEARD

Cardinal O'Connell Introduces Broadcast From Rome Easter Sunday

The choir of the North American College in Rome was heard in the United States over the National Broadcasting Company network, on Easter Sunday.

His Eminence Cardinal O'Connell, a former Rector of the College, made the introductory remarks.

The musical program was:

O Sacrum Convivium	Remondi
O Bone Jesu	Palestrina
Sacris Solemnis	Haagh
O Salutaris	Perosi
Jesu Dulcis	Haagh
Regina Coeli	Grassi
Haec Dies	Ravanello

Monsignor Antonio Rella, leader of the Sistine Chapel Choir, directed.

Monsignor E. S. Burke, Rector of the College, made the announcements.

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School Music Supervisors National Conference

Silver Anniversary Program—Cleveland

April 3 to 8

Schedule of Meetings, Concerts, Demonstrations and other Events Arranged for Each Epoch-Marking Conference that will Draw Thousands of Music Educators to Cleveland.

Sunday, April 3

- 10:45 Special Musical Services in Cleveland Churches.
3:00 Half-Hour Organ Recital (Palm Court, Museum of Art). Arthur Quimby.
4:00 Special Program by The Cleveland Orchestra, Nikolai Sokoloff, conductor. Complimentary to Conference members, Severance Hall. (Severance Hall, home of The Cleveland Orchestra, and the Cleveland Museum of Art are located in the University Circle area.)
7:45 Founders Service (Old Stone Church).
9:30 Lobby Sings and Visiting (Hotels Cleveland, Statler and Winton).

Monday, April 4—Morning

- 8:00 Registration and Exhibits (Exhibit Hall, Public Auditorium).
10:00 Official Opening of the Convention, Miss Mabelle Glenn presiding.
Songs led by Dr. Albert Edmund Brown.
President's Address.
Addresses of Welcome—Dr. R. G. Jones, Superintendent Cleveland Schools; Dr. B. O. Skinner, Ohio State Director of Education.
Junior High Festival Chorus, 3,000 voices, Cleveland Schools. Russell V. Morgan, directing.

Monday, April 4—Afternoon

- 1:30 All City High School Orchestra—Cleveland Schools. J. Leon Ruddick, directing.
All City High School Chorus—Cleveland Schools. Various directors.
3:00 *Section meetings (various halls).
6:00 Informal dinner groups.
8:00 Band Demonstration (Public Auditorium). Prof. A. A. Harding, University of Illinois, chairman. A. R. McAllister, Joliet, Ill., Arthur Williams, Oberlin, Ohio, Harry F. Clarke, Cleveland, Ohio, Associate Chairmen.
Ohio All-State Band.
All City High School Band Marching Demonstration; Selected band units with outstanding professional band leaders as guest conductors.
Carleton College Symphony Band—Northfield, Minnesota. James R. Gillette, Conducting.
10:00 Exhibitors Ball (Public Auditorium).

Tuesday, April 5—Morning

- 9:30 General Session on Conducting and Choral Interpretation. Dr. Hollis Dann, Chairman.
11:15 Supervisors Chorus. Dr. Hollis Dann, directing.
Tuesday, April 5—Afternoon
1:30 *Section meetings (various halls).
4:00 National High School Orchestra. Dr. V. L. F. Rebmann, Conductor; Eugene Goossens, Guest Conductor.
6:30 Informal Dinner and Playnight (Public Auditorium).
Lobby Sings.

Wednesday, April 6—Morning

- 9:30 General Session.
Address—Joy Elmer Morgan, Editor, Journal of the National Education Association.
10:00 Music.
10:15 Business Meeting.
11:15 Supervisors Chorus. Dr. Hollis Dann, Directing.

Wednesday, April 6—Afternoon

- 1:30 National High School Chorus. Dean Charles M. Dennis, Conductor; Dr. F. Melius Christensen, Guest Conductor; Griffith Jones, Assistant Conductor.
2:00 Music Discrimination Contest, in charge of Music Appreciation Committee.
3:00 All-City Elementary School Chorus—Cleveland Schools (3,000) voices.
3:30 Address—Dr. John Erskine.
6:00 Informal Dinner Groups (college and university, sororities, fraternities, etc.).
8:30 Pageant illustrating music in the whole community.
Lobby Sings.

Thursday, April 7—Morning

- 9:30 General Session.
Music.
10:00 Prof. P. W. Dykema, Teachers College, Columbia University.
10:30 Adjourned business meeting.
11:15 Supervisors Chorus. Dr. Dann, Directing.
Thursday, April 7—Afternoon
2:30 *Section meetings (various halls).
7:00 Formal Banquets of Sectional Conferences. California Western, Northwest, Southern, Southwestern (Winton Hotel).
Eastern (Cleveland Hotel).
North Central (Statler Hotel).
Lobby Sings.

Friday, April 8—Morning

- 9:30 General Session. Educational Symposium. (Outstanding leaders in the field of education will give brief statements concerning the value of music in the educational program. Speakers to be announced later.)
10:45 Brief Two Piano Recital. Beryl Rubinstein Arthur Loesser, of Cleveland Institute of Music.

Friday, April 8—Afternoon

- 1:30 General Session.
Chicago A Cappella Choir. Noble Cain, Director.
2:00 Introduction of new officers.
2:15 Address—Dr. James Mursell, Lawrence College, Appleton, Wis.
2:45 Cleveland Woodwind Ensemble from The Cleveland Orchestra.
3:15 Address—speaker to be announced later.
6:00 Informal dinner groups.
8:00 Jubilee Concert.
National High School Chorus. Dean Charles M. Dennis, Conductor; Dr. F. Melius Christensen, Guest Conductor.
National High School Orchestra. Dr. V. L. F. Rebmann, Conductor; Rudolph Ringwall, Assistant Conductor, Cleveland Orchestra, Guest Conductor.

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A Noteworthy Interview Joseph Bonnet on Church Music and Liturgy

A more widespread appreciation of the liturgy of the Church, thinks Monsieur Bonnet, is one of the surest ways possible of converting the world to Catholicity. The liturgy, he says, is the very highest form of art.

"When I attend a grand opera, I am thrilled by the beauty of the music. When I attend a great drama, I am deeply moved. Yet in these things of the world there is always something lacking. I cannot forget that they deal chiefly with fiction. But when I attend Mass, and everything is conducive toward bringing me into the spirit of the service, I am thrilled as I can be by nothing else. There is no fiction here! There is art with nothing lacking. The liturgy of the Catholic Church is the supreme art of the world."

A statement like this, comments the interviewing journal, coming from a man who stands in the very first rank of the world's artists, must be taken at its full value.

"The Gregorian music," M. Bonnet continued, "is like incense ascending to heaven. The Catholic Church has too much going on in the sanctuary to need a choir to bring the people to services. The choir is not there to entertain our people. The people have come to pray, and the choir should assist them to do this. It should never take their minds off the sacrifice of the altar. But it should help bring them into the spirit of prayer. The Gregorian Chant does this."

M. Bonnet believes that the Gregorian music is actually inspired. The Holy Ghost's workings can be found all through the liturgy, he points out.

"That is why Christians who are not Catholic will be compelled to enter the Catholic Church when we pay more attention to the liturgy," he said. "Our liturgy appeals to the eye, the ear, the intellect, and the heart. It affects the entire life when properly understood."


"When Catholics go to Mass, they will find a spiritual happiness they have never known before if they will closely follow the Missal, translations of which can be obtained. The Mass for the different days of the year reveals a beauty that appeals to all that is finest in us. Let us get our people imbued with the real spirit of Lent, Advent, and the other seasons and feasts of the Church, and conversions will occur as never before."

"In America you have done splendidly in erecting churches, schools, and convents. I was amazed when I came to this country to see the fidelity with which you attend Mass. Now the time has arrived to get into the deep spirit of the Church. The way to do this is to become really familiar with her liturgy. I urge all Catholics to learn what every movement of the priest at the altar means; to follow every prayer with him; if they do, they will experience happiness such as they have never thought possible. The liturgy of the Catholic Church is like bringing heaven down to earth."

Asked whether the Gregorian music, in his opinion, might not be over the heads of some people, M. Bonnet answered: "Leave that to the Holy Ghost. The Gregorian music appeals just as strongly to a person with no musical education as to the greatest artists. Why should n't it? Does n't it come from God?"

Diocese's First Liturgical Day Program Great Success

*S. S. Pupils, Pius X Choir and Assistants
Splendidly Portray Church Music—
Rev. Father Ronan Stresses Its Importance*

 THE first Liturgical Day in the Diocese of Kingston, Tuesday, February 23rd, was a unique event. The day began with the Dialogue Mass by 200 children, in St. Mary's Cathedral. An artistic event of more than passing moment was the program in Memorial Hall. At the afternoon and evening performances an interested audience listened with rapt attention to the beautiful rendering of the Gregorian melodies, music of Palestrina and other Masters, by the pupils of the Separate Schools and the Pius X Choir, assisted by Messrs. McCue, Fortin and O'Reilly. Mr. C. A. O'Reilly gave a short explanatory note before each number. His knowledge of the subject is well known and rarely has he been heard to better advantage.

The program consisted of selections exemplifying three types of approved church music: Gregorian Chant, 14th Century Polyphony and modern Choral Music. The selections were so arranged as to show forth the sentiments of the Church in the different seasons of the ecclesiasti-

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cal year and the devotional power of music as an aid to the more solemn celebration of the Liturgy.

The outstanding features of the children's singing were the remarkable sweetness of tone, accuracy of pitch and perfect unity of voices. The lovely blending of voices of Messrs. C. A. O'Reilly, McCue and Fortin, who assisted the Pius X Choir, and who also rendered two beautiful trios, was a most impressive number.

Rev. Father J. E. Ronan, Professor of Sacred Chant, St. Augustine's Seminary, Toronto, gave a splendid paper on "Church Music," Father Ronan said that in the schools today, the study of music should begin in the first grade. Music is no longer regarded as an extra accomplishment, it is a necessity in the life of each human being. The Church has never confined herself to the spoken word in her formation of the human soul, she has appeared to all the faculties of man in her interrelation. One of the mightiest forces at her command is "Music". In the great silence of eternity, God created the Angels for His Love, and then He bade them praise and magnify His Name, and there was song.

His Excellency, Archbishop O'Brien, Coadjutor Archbishop of Kingston, addressed the gathering and in an inspiring but brief address, heartily congratulated and thanked all who contributed in any way, towards making the affair such a decided success.

Programme

Greetings to His Excellency.

Ecce Sacerdos, (Stadler) — Separate School Pupils.

Alleluia, (Palestrina) — Pius X Choir.

Concordi Laetitia, (Gregorian) — Primary Pupils.

Kyrie (Alme Pater), (Gregorian) — First Class.

Ave Verum, (Gregorian) — Girls St. John's School.

Resonet in Laudibus, (Gregorian) — Girls St. John's School.

Adoro te Devote, (Gregorian) — Pupils of II Class.

Asperges, (Gregorian) — Pius X Choir.

O Salutaris, (Perosi) — Pius X Choir.

Ave Maria, (Vittoria) — Jr. III Class.

Tantum Ergo, (Gregorian) — Sr. III Class.

Alme Deus, (Cordans) — Messrs. O'Reilly, Fortin and McCue.

Introit, Gaudeamas (Gregorian) — Messrs. O'Reilly, Fortin, McCue.

Rev. Father Ronan's Address.

Salve Regina Coelitum, (Traditional) — Jr. IV. Class.

Dies Irae, (Gregorian) — Sr. III Class B.

Regina Coeli, (Gregorian) — Sr. IV Class.

Adoramus te Christe, (Dubois) — Pius X Choir.

Regina Coeli Jubila, (Traditional) — Pius X Choir.

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OUR MUSIC THIS MONTH



COMPOSITIONS BY RT. REV. JOSEPH SCHREMB'S D. D.
BISHOP OF CLEVELAND, OHIO

- 624 Coelestis Urbs Jerusalemfor T.T.B.B.
625 Coelestis Urbs Jerusalemfor S.A.T.B.
626 Anima Christifor T.T.B.B.
627 Anima Christifor S.A.T.B.

We are honored this month with having the privilege of presenting to our readers the latest compositions of the Most Reverend Bishop of Cleveland.

The composer, in addition to his other attainments in religious life, has been able to prayerfully interpret liturgical texts in musical settings which have won favor on their own merit. That one so prominently identified with the church affairs of this country, and so busily engaged in the management of such a large diocese as Cleveland, could give time to musical expression, should prove an inspiration to Catholics throughout the land.

Bishop Schrembs, has ever been interested in church music. He has given particular and constant attention to the musical performances in his churches, and in the past has composed hymns and motets for services where little satisfactory material was available, previously. To our knowledge, His Eminence William Cardinal O'Connell, is the only other member of the hierarchy in this country who has contributed to the field of Catholic Church Music.

This music is here available for choirmasters who conduct organizations of mixed voices, or equal voices. The first piece is composed especially for the ceremonies attending the dedication of a church, or anniversary of a church, and as such is one of the few liturgical compositions published for this event, in America. Separate copies of any of these pieces in any of the arrangements are available at 15c per copy from the publisher, or your music dealer.

We hope that the Most Reverend Bishop will be able to continue this new series of works for the benefit of choirs and congregations welcoming these splendid contributions.

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Caelestis Urbs Jerusalem

For Men's Voices

(De Breviario Romano)

For the Dedication of a Church
or for Forty Hours Devotion

Rt. Rev. Bishop JOS. SCHREMBS., D.D.

Maestoso

Tenor I 

Tenor II 

Bass I 

Bass II 

1. Cae -
2. O
3. Hic
4. Scal -
5. De -

Maestoso



1. le - stis urbs Je - ru - sa - lem, be - a - ta pa - cis vi - si - o, quae
2. sor - te nup - ta pro - spe - ra, do - ta - ta Pa - tris glo - ri - a, re -
3. mar - ga - ri - tis e - mi - cant pa - tent - que cunc - tis o - sti - a; vir -
4. pri sa - lu - bris ic - ti - bus et tun - si - o - ne plu - ri - ma, fa -
5. cus Pa - ren - ti de - bi - tum sit us - que - qua - que Al - tis - si - mo, na -



1. cel - sa de vi - ven - ti - bus sa - xis ad a - stra tol - le - ris, spon -
 2. sper - sa Spon - si gra - ti - a, Re - gi - na for - mo - sis - si - ma, Chri -
 3. tu - te nam - que prae - vi - a mor - ta - lis il - luc du - ci - tur, a -
 4. bri po - li - ta mal - le - o hanc sa - xa mo - lem con - stru - unt, ap -
 5. to - que Pa - tris u - ni - co, et in - cli - to Pa - ra - cli - to, cui

1. sae - que ri - tu cin - ge - ris mil - le An - ge - lo - rum mi - li - bus. Je -
 2. sto ju - ga - ta Prin - ci - pi, coe - li co - rus - ca ci - vi - tas. Je -
 3. mo - re Chri - sti per - ci - tus ter - men - ta quis - quis su - sti - net. Je -
 4. tis - que junc - ta ne - xi - bus lo - can - tur in fa - sti - gi - o. Je -
 5. laus, po - te - stas, glo - ri - a ae - ter - na sit per sae - cu - la. Je -

f 1-5. ru - sa-lem, Je - ru - sa-lem, Je - ru - sa - lem, cae -
 1-5. Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, cae -

mf *f*

le - stis urbs Je - ru - sa - lem. Je - ru - sa - lem, Je -
 le - stis urbs Je - ru - sa - lem. Je - ru - sa - lem.

p *mf*

dim. et decresc.
 ru - sa-lem, cae - le - stis urbs Je - ru - sa - lem.
 Je - ru - sa - lem, cae - le - stis urbs Je - ru - sa - lem.

f *dim. et decresc.*

Caelestis Urbs Jerusalem

(De Breviario Romano)

For Mixed Voices

For the Dedication of a Church
or for Forty Hours Devotion

Rt. Rev. Bishop JOS. SCHREMBS, D.D.

Maestoso

Soprano
Alto

Tenor
Bass

Maestoso

mf

1. Cae -
2. O
3. Hic
4. Scal -
5. De -

mf

f *ff* *mf*

1. le - stis urbs Je - ru - sa - lem, be - a - ta pa - cis vi - si - o, quae
2. sor - te nup - ta pro - spe - ra, do - ta - ta Pa - tris glo - ri - a, re -
3. mar - ga - ri - tis e - mi - cant pa - tent - que cunc - tis o - sti - a, vir -
4. pri sa - lu - bris ic - ti - bus et tun - si - o - ne plu - ri - ma, fa -
5. cus Pa - ren - ti de - bi - tum sit us - que - qua - que Al - tis - si - mo, na -

f

1. cel - sa de vi - ven - ti - bus sa - xis ad a - stra tol - le - ris, spon -
 2. sper - sa Spon - si gra - ti - a, Re - gi - na for - mo - sis - si - ma, Chri -
 3. tu - te nam - que prae - vi - a mor - ta - lis il - luc du - ci - tur, a -
 4. bri po - li - ta mal - le - o hanc sa - xa mo - lem con - stru - unt, ap -
 5. to - que Pa - tris u - ni - co, et in - cli - to pa - ra - cli - to, cui

1. sae - que ri - tu cin - ge - ris mil - le An - ge - lo - rum mi - li - bus.
 2. sto ju - ga - ta prin - ci - pi, coe - li co - rus - ca ci - vi - tas.
 3. mo - re Chri - sti per - ci - tus ter - men - ta quis - quis su - sti - net.
 4. tis - que junc - ta ne - xi - bus lo - can - tur in fa - sti - gi - o.
 5. laus, po - te - stas, glo - ri - a ae - ter - na sit per sae - cu - la.

1-5. Je -

1-5. Je -

ru - - sa-lem, *mf* *f*

1-5. Je - ru - sa-lem, Je - ru - - sa-lem, Je - ru - sa - lem, cae -
 1-5. Je - ru - sa-lem, Je - ru - sa-lem, Je - ru - sa - lem, cae -

ru - - sa-lem, *mf* *f*

le - stis urbs Je - ru - sa - lem, *p* *mf* Je - ru - - sa - lem, *mf*
 le - stis urbs Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem,
 Je - ru - - sa - lem, *p* *mf*

ru - - sa-lem, cae - le - stis urbs Je - ru - - sa - - lem. *dim. et decresc.*
 Je - ru - sa-lem, cae - le - stis urbs Je - ru - - sa - - lem. *dim. et decresc.*

dim. et decresc.

Anima Christi

Rt. Rev. Bishop JOS. SCHREMBES

Very devotional

Tenor I
Tenor II

A-ni-ma Chri-sti, sane-ti-fi-ca me,

Bass I
Bass II

Organ

Cor-pus Chri-sti, sal - va ne, San-guis Chri-sti in - e - bri-a me,

A-qua la-te-ris Chri-sti, la - va me.

Pas-si-o Chri-sti, con - for - ta me. O bo-ne Je-su, ex - au - di me. In-tra-
f *p* *cresc.*

vul-ne-ra tu - a ab - scon - de me, ne per-mit-tas me se - pa -
cresc.

ra - ri a te. Ab ho-ste ma-li-gno de-
f *mf*

In-tra-cre-sa

fen - de me in ho - ra mor - tis vo - ca me, et

p *mf*

p *mf*

se - pa - ju - be me ve - ni - re ad te, ut cum San-ctis tu-is lau-dem te in

gno de - sae-cu la sae-cu - lo - rum. A - men, A - men, A - men.

f *mf* *p*

f *mf* *p*

Anima Christi

Rt. Rev. Bishop JOSEPH SCHEMBS

Very devotional

Soprano
Alto

Tenor
Bass

p A - ni - ma Chri - sti, sanc -

mf ti - fi - ca me, Cor - pus Chri - sti, sal - va me, San - guis Chri - sti in -

mf e - bri - a me, A - qua la - te - ris Chri - sti, la - va me.

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SCHEMBS

sti, sanc-

-sti in-

me.

e in U.S.A.

Pas - si - o Chri - sti, con - for - ta me.

O bo - ne Je - su, ex - au - di me. In - tra vul - ne - ra tu - a ab - scon - de me,

ne per - mit - tas - me se - pa - ra ri a te.

Ab

ho - ste ma - li - gno de - fen - de me. In ho - ra mor - tis vo - ca me, et

ju - be me ve - ni - re ad te, ut cum san - ctis tu - is lau - dem te in

sae - cu - la sae - cu - lo - rum. A - men, A - men, A - - men.

WHAT IS RELIGIOUS MUSIC?

By R. W. S. MENDL

I FIND I never weary of great churches. It is my favorite kind of mountain scenery. Mankind was never so happily inspired as when it made a cathedral:

a thing as single and specious as a statue to the first glance, and yet, on examination, as lively and interesting as a forest in detail. The height of spires cannot be taken by trigonometry; they measure absurdly short, but how tall they are to the admiring eye! And where we have so many elegant proportions, growing one out of the other, and all together into one, it seems as if proportion transcended itself and became something different and more imposing. I could never fathom how a man dares to lift up his voice to preach in a cathedral. What is he to say that will not be an anti-climax? For though I have heard a considerable variety of sermons, I never yet heard one that was so expressive as a cathedral. "T is the best preacher itself, and preaches day and night; not only telling you of man's art and aspirations in the past, but convicting your own soul of ardent sympathies; or rather, like all good preachers, it sets you preaching to yourself;—and every man is his own doctor of divinity in the last resort."

So wrote R. L. Stevenson in "An Inland Voyage" after visiting Noyon Cathedral, and it may be doubted whether we shall find anywhere in literature a more confident expression of a belief in the bond between art and religion. He begins by conveying to us the aesthetic appeal made to him by the building purely as a piece of architecture. Then, with that almost imperceptible subtlety which is so characteristic of him, he glides into the devotional frame of mind and reaches the climax of boldly proclaiming that the cathedral exercises a definitely religious function.

The essential thing to notice in Stevenson's attitude is that the religious effect for him seems to stand in direct relationship to the artistic appeal. The grandeur of the building itself evokes feelings of awe and sympathy: its architectural beauty is connected, or even identified, with its sacred character.

To enquire whether this account is psychologically correct in the case of a cathedral is not the direct subject of this essay. But it is at least material to observe that if it be true of

architecture it would be applicable to music as well. What Wren or Michael Angelo sought to express in stone is analogous to the message of Bach in his church cantatas, his Masses, and his settings of the Passion; of Palestrina in his "Missa Papae Marcelli"; of Byrd in his Great Service; of Vaughan-Williams in his Mass for unaccompanied voices.

Two distinct problems confront us. The first is:—Are such works as these really religious in character at all? The second question, which only arises if we answer the first in the affirmative, concerns the relation between their artistic appeal and their religious significance.

It is sometimes said that music is sacred only by association. Certain rhythms, sequences, and harmonies have been used for ecclesiastical purposes so long that we call the music which makes use of them "religious" purely by habit of mind. Even if this notion be true, it leaves unexplained the fact that those particular musical devices were in the first place selected in preference to others. It seems to assume, quite unwarrantably, that that choice was entirely fortuitous, and by doing so really begs the whole question. For why should our ancestors have hit upon such devices for the purpose of worship, if they had not been intrinsically suitable? And why should succeeding generations in turn have adopted them for the same use?

In point of fact sacred music is not by any means confined to the employment of a particular idiom for its means of expression. The old traditional German chorales, it is true, were handed down from generation to generation and many of them found their way, in somewhat altered forms, into the compositions of J. S. Bach: similarly, most of the hymns now in use in the Church of England are either ancient tunes which have survived to the present day or are more modern products of a musical tradition which goes back as far as the older hymns themselves. But the great composers of sacred music are continually using rhythms and phrases and harmonic effects which bear the stamp of their own individuality: these may have been to a large extent conditioned by the work of preceding ages, but it remains true that Byrd, Palestrina, Bach, Mozart, and Franck have each written in an idiom peculiar to themselves and

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yet produced music which we feel is in its very essence sacred: it is clear that we cannot reduce the religious character of these compositions to the common denominator of a traditional form.

The answer to our first problem is, therefore, not after all so hard as it may have appeared at first sight. We can no more explain why certain music is religious in character than we can account for the sadness or cheerfulness of a melody. Its sacred nature is intrinsic—is not attached from some source outside itself. The words to which it is sung often have no bearing on this question. We are told, as proof of the non-existence of sacred music, that many people believe that Handel's *Largo* is religious, whereas in fact it is an ode to a plane tree sung by a character in the opera "*Xerxes*." The answer is that the "many people" are right after all: the air is religious in character, and the fact that the words to which it is set are secular does not affect this. The other side of the picture is that Rossini's "*Stabat Mater*," though written to religious words, contains not a bar of music that is holy in spirit from start to finish. If we are honest with ourselves, can we maintain that everything in Bach's devotional compositions is essentially religious? Take the *Pastoral Symphony* from the *Christmas Oratorio*: it is of course intended to portray the watch of the Shepherds by night among their flocks at the time when the angel of the Lord came down and announced the birth of Christ. Pastoral and peaceful in character this music certainly is: but if we were to hear it played as a pastoral piece, or even as an "*andante*" merely, should we call it sacred, as we surely would the opening chorus of the *St. Matthew Passion*, even if the latter were sung in an unfamiliar language and we did not know its context? Is Bach's *Pastoral Symphony* any more religious in character than Mozart's "*Romance*" from the *serenade in G* for strings?

In the *St. Matthew Passion*, the recitatives put into the mouth of Jesus are all accompanied softly by long drawn out notes on the strings, as contrasted with the harpsichord accompaniment to the words of the other persons in the story. The effect can only be appreciated by being heard. But the extraordinarily holy quality which is thus given to the music is not attributable to any previous association of ideas or long-accepted tradition. The device is Bach's own. No explanation could be given why we feel that this is just the right thing in the right place.

Take another instance from the same work. Christ's words beginning "*Take, eat, this is my body*" are set to music which reminds us of no other sacred strains written before or since—

music which seems to contain within itself the whole mystery and beauty of Our Lord's Passion, embracing and transcending all the conflicting interpretations placed upon that famous utterance by an imperfect world—music so divine, yet withal so simple, that the memory of it clings to our minds and seems ever afterwards to be linked indissolubly with those immortal words.

The modern harmonies and colour effects in Vaughan Williams' "*Sancta Civitas*" or the striking chromaticism of Holst's "*Hymn to Jesus*," are essentially religious, but we cannot trace them back to ecclesiastical origins.

The *St. Matthew Passion*, like the *St. John Passion* and most of Bach's sacred cantatas, is so deeply religious that the concert-room is ill-suited for the performance of it. The *B minor Mass* is, however, on a different footing. I am not suggesting that this great work is unsuited to a cathedral, but merely that secular surroundings do not appear to be incongruous for it. Perhaps it is so mighty an achievement that in its power and glory it overrides all such considerations and makes the categories of time and place alike seem irrelevant. The settings of the *Passion* written by a Lutheran for use as musical services in his own church are essentially ecclesiastical: they are as universal as any music could be: but they seem to require a sanctified setting. It is perhaps not unnatural that a *Mass* composed by a man who was not a Roman Catholic, though it is just as religious in character, should demand a sacred building less imperiously.

The oratorios of Handel are the works of a man who had become practised in writing for the stage. Nothing is more remarkable in the history of the art than the way in which this astonishing composer turned abruptly but deliberately from the production of a whole series of operas to the achievement of setting a quick succession of sacred texts for performance in the concert room. Yet the "*Volte face*," was not, perhaps, so tremendous as might appear from a bare statement of the fact. For Handel's oratorios are not profoundly religious in character throughout as were the choral works of his great contemporary. Much of the writing would be admirably suited to the stage: a great deal of it is frankly pictorial. There is nothing specifically sacred about the descriptive choruses from "*Israel in Egypt*," or the stirring strains of the bigger numbers in "*Samson*" and "*Judas Maccabaeus*." Simple, direct, religious feeling, however, could be as well expressed by Handel as by any man who ever lived, as we know from such familiar instances in "*Messiah*" as "*He*

shall feed His flock," "For unto us a Child is born," or the "Hallelujah Chorus." But there is not, even in such examples as these, any trace of an ecclesiastical turn of mind, and the mystical spirit of Bach is not to be found in Handel's art.

The vital point is that Handel and Bach each produced religious music as different from that of the other as chalk is from cheese. Could any more convincing proof be required than this to show that the sacred quality of music resides not in any special musical forms or devices but in the unanalysable and intrinsic characteristics of the stuff itself? Music can express the diverse shades of religious emotion as inevitably as it can convey joy and sorrow and gaiety in all their different manifestations.

The answer to the question whether music may be intrinsically religious at all is surely an emphatic affirmative. But the problem which arises from this is more difficult. It may be stated thus: granted that there is such a thing as sacred music, what is the relation between its religious character and its artistic excellence?

Before we attempt to reply to this question, it is essential that we should clear the ground. There is all the difference in the world between the religious quality of music and its ethical effect. It is idle to deny that music can exercise a moral influence. The soldier encouraged to feats of valour and endurance by the strains of a military march: the love-sick maiden who waxes tender-hearted over some sentimental ballad: the honest soul who swears that he feels a better man after joining in a well-known hymn: all these testify to the ethical results which may be produced by music. Yet the moral influence seems to have no connection with artistic worth. The march may be commonplace, the ballad mawkish, and the hymn a banal melody.

But a man may be morally excellent without being religious-minded: he may be a most conscientious, high-principled, and kind-hearted fellow, and yet be very slightly susceptible to the religious appeal. Moral pre-eminence is clearly distinguishable from a devout mind.

Possibly this distinction may help us to understand why the fact that the ethical influence of music is not connected with its artistic merit does not necessarily mean that its religious appeal is not so connected. A hymn may make you feel a better man and yet have little aesthetic value: but if it is to be valuable as a piece of music (which, be it observed, means as a piece of religious music, in the case of a hymn) must it not "ipso facto" be religious in character?

Put the case the other way round, and the point is made clearer still: if a piece of music be really sacred in feeling (as we have seen that it may be), does it not follow inevitably that it is an artistic product?

A hymn which is banal in character cannot properly be said to be religious: it may have a moral effect, but this, as we have seen, is a different matter. The same person cannot consistently describe a melody as both commonplace and hallowed in quality.

Those who deny this assertion are faced, it seems to me, with great difficulties. They are committed to saying that the sacred nature of Bach's "Have mercy upon me" (the famous alto air with violin obbligato in the St. Matthew Passion) has nothing whatever to do with its aesthetic beauty. Yet even they would admit that Bach when he wrote that aria intended to express a religious mood. Would he then have produced as beautiful a piece of music (strictly from the aesthetic standpoint) if he had failed in that object? Suppose—if such a thing can be imagined—that though he meant to produce a feeling of intense spiritual devotion he had written music—as a setting for the self-same words—which was better suited to the ballroom than the church or conveyed to unprejudiced minds the besotted imaginings of an amusing old drunkard rather than the piety of a Christian worshipper! Surely that would have been somewhat of a reflection upon Bach as an artist!

Take the converse instance. I would say that if a man writes the music for a comic song he has got no business to produce something in the nature of a hymn tune. He would be a grave offender against the canons of good artistic taste if he were to do so.

It is perfectly true to say that Bach's or anyone else's devotional compositions have got to stand or fall by their musical beauty. But if we maintain that they will not be saved by being sacred, we are really begging the question. What we mean really, is that they will not be saved by merely purporting to be sacred. In other words, some amiable and excellent fellow may produce a deadly dull or commonplace oratorio set to Biblical texts, with the honest intention of providing a suitable musical counterpart of them. He may think that he has composed a piece of religious music. In reality, he has done nothing of the kind. He has written music, the holiness of which existed solely in his own unrealised ambition. Just because he has failed in his aim and in the object which everyone else expected of him, he has failed also to produce a work of

art. Moreover, if he had given us music which was really sacred, it would have been "ipso facto" beautiful.

Religious music is no whit superior to any other kind. I am unable to see that the first three movements of Beethoven's Ninth Symphony, which are essentially secular, are less estimable than his *Missa Solemnis* or Bach's B Minor Mass. There is possibly something to be said for the view that great music must be expressive of deep feeling, whether the latter be devotional or not, and that therefore light music, though it may be immortal, can never be considered as great as the finest examples of a serious character. Even this proposition is, however, a somewhat doubtful one: but the superiority claimed by some people for sacred music over all other kinds is even more disputable.

It remains for ever true, I think, that the fundamental question is whether a work is beautiful or not. But this does not alter the fact that beauty takes many forms, and one of them is the art of expressing by appropriate artistic means the upward soaring of the spirit. A composition like Rossini's "*Stabat Mater*" has a charm and freshness which appeal to successive generations; yet the music seems to lack a sacred quality, and the important thing to observe is that this defect, in a would-be religious composition, is an artistic flaw.

Stevenson was surely right. He never wearied of great churches, because a great church was for him a building which by possessing beauty of a sacred kind, made a lasting appeal to his soul. So too, the effect of the great religious masterpieces of the art of sound, is that, by being beautiful in the sphere of devotional activity, they cause us to dwell on the heights.

(The Chesterian, April, 1927)

Plain Chant In St. Peter's The Gregorian Centenary

(A "Daily Telegraph" View, April, 1904)

Rightly or wrongly, the name of Gregory the Great, whose Thirteenth Centenary was this morning celebrated in St. Peter's, is identified with all that was purest and best in the domain of early ecclesiastical music, and Pius X, whatever our opinion of his wisdom in the matter,

has at least the courage of conviction in striving to win back for the music, which Gregory loved and taught the position he assigned it in the liturgy of his Church. Gregory, of course, was an apostle in a far wider sense. Music was to him only one of those arts of gentle suasion which should lift souls to heaven—a means to an end—and the hymns of the monks whom he sent to convert the Angles doubtless helped to win the King of Kent and his simple subjects to the Christian faith.

THE CHOIR OF SEMINARISTS

The great ceremony in St. Peter's this morning certainly demonstrated the power of the old Church music, when properly performed, to inspire and console. But it did more. It served to recall and to illustrate in a special way the Apostolic victories of Early Christian Rome, victories more enduring than the more material conquests of the Caesars. It was, in truth, an Imperial function. The gleaming cohorts of the Noble Guard, the long train of Roman cardinals in attendance on the Sovereign Pontiff, the complicated ceremonies of the ritual, all these sank into comparative insignificance in presence of the fact that for the first time the thread of a Pope's profession of faith, when he raised his voice to intone the *Credo in unum Deum*, was taken up, not by the choir of the local Church of Rome, but by a body of youth, drawn from the New World as well as the Old, representing patriarches, provinces, and hierarchies, all acknowledging the spiritual sway of Rome. On many another occasion every nation has sent representatives to gather round the Papal throne. They have been present in body, and have joined silently in the service of the sanctuary, but the only voices heard besides those of the august celebrant and his immediate ministers have been those of the Papal choir, who, when the Pope intoned the *Gloria* or the *Credo*, left the musical phrase in which he did so suspended, so to speak, in mid-air, containing the liturgical text to some elaborate polyphonic arrangement. But to-day's service was in character completely homogeneous. The Pope and the thousand Seminarists who formed the choir were in perfect accord. That which the Pontiff began they continued. It was no duet between a high priest and his official choir. To-day a father and his children sang together the same hymns of praise. British, Irish and American colleges were represented in the huge choir, which partly filled the great transept, once the scene of the Vatican Council. The future parish priest of France were there,

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too, and German students by the score, each with the suplice over his college gown, ready and obedient to the beat of indefatigable Maestro Rella, who, aloft in his pulpit, encouraged or restrained the singers as occasion required.

THE CHOIR OF MONKS

Between the Seminarists and the high altar were stationed a select choir of Benedictine monks, some four-score strong, representing the principal communities of England and the Continent, under the direction of Dom Jansens, of the Abbey of Maredsous in Belgium. To these monks was assigned the singing of the more elaborate music of the *Introit*, the *Alleluia*, the *Offertorium*, as well as the alternate sentences of the *Kyrie*, *Gloria*, *Credo* and *Sanctus*. If the Gregorian Chant were always sung as the international choir of Benedictines sang it to-day there would be less excuse for the introduction of modern music into the Church. The *Alleluia*, which followed the Epistle, was a miracle of sedate and beautiful melody, perfect rhythm, and in every element of expression as different as anything could be from the sort of noise associated in the minds of most of us with what is known as Gregorian Music. Anyone who listened to that *Alleluia* would easily understand the desire at one time entertained by the late Cardinal Vaughan to entrust the choral duties at Westminster Cathedral to a Benedictine community. A good deal is heard of the necessity for employing large bodies of voices to secure the effective performance of Plain Song, but as a matter of fact the beauty of the music sung by the Benedictines in St. Peter's depended little upon this condition. Tradition and training had far more to do with it. Music equally beautiful and scarcely less impressive is to be heard in any of the abbeys represented at the Papal altar to-day, though few would be able to muster a choir of four-score, or even half that number. The association of secular and regular clergy in this Gregorian celebration was a happy idea, if only from an artistic point of view, for the suave phrasing of the monks was even more apparent when contrasted with the majestic volume of the students' choir.

THE CEREMONY

Few words are needed to describe the gorgeously spectacular effect of a Papal function. Previous chroniclers have, indeed, left little unsaid. To tell the truth, the Pope's mass this

morning was, from a ceremonial standpoint, practically a repetition of the service which he celebrated immediately after his coronation in August last. St. Peter's opened its doors at seven. By that hour the approaches to the Basilica were already in possession of so many Italian troops that a stranger might well have supposed that the great open space between the colonnades was to serve this morning as a parade-ground. A triple line of Carabinieri was thrown across the square at the foot of the steps, and every path to the doors was hedged by tall and sun-burned grenadiers. Within the Basilica admirable discipline was maintained, and the Pope's veto against applause which appeared on every ticket was generally obeyed, though hats and handkerchiefs were freely waved. The Pope's procession entered the church about half-past nine, led by the Noble Guards, who took their stand in two long lines between the great baldachino and the Papal throne at the extreme end of the Basilica. An endless train of chamberlains, secretaries, and minor functionaries formed a fence of scarlet and ermine on each side of the altar. Abbots and bishops in copes and tall white mitres came next, followed by many cardinals, their scarlet hidden by vestments in which gold and silver strove for mastery. And afterwards, borne aloft on the sedia gestatoria, we saw the Pope, wearing a jewelled mitre and a voluminous, glittering cope, somewhat grave and even sad in aspect, leaning a little to the right as he made the crosses of benediction in the air. His canopy was closely surrounded by Swiss Guards, and followed by the Master of the Sacred Palace and a crowd of officials. A small throne was set near the altar. Here the Pope descended, and received the homage of the cardinals and bishops. His Holiness then began the office of Terce, and, having been vested for mass with an infinity of detail, was escorted to the altar by Cardinal Serafino Vanutelli, three cardinal deacons, and a crowd of assistants. The Pope bore his share in the ceremonies well and bravely. For a man of his years his voice is loud and distinctly musical, and he sings the Preface and Pater noster with the care and precision of a new priest. His final blessing was particularly sonorous and impressive. By the time the function was over his kindly face had gained in animation. It was even said that, as once more he was carried high along the nave, there were thousands who knelt for his blessing and received a smile.

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Speaking of organ music in the church, we must specifically distinguish between sacred and secular music. Secular music, although it may be classical in the highest sense of the term, has absolutely no place in the sacred precincts of the church. The Temple of God is the place where man holds communion with his inclinations and every day activities to seek spiritual consolation, inward tranquillity, and heavenly guidance. Since church music is an organic unit of the sacred liturgy, it follows, that secular music distracts the mind from its communion with God. How unsuitable, therefore, are the Wedding March from Lohengrin, or that of Mendelssohn, excerpts from the Merry Wives of Windsor, the Barcarole from the Tales of Hoffman, and the like, for church purposes, is readily understood. By this statement I do not wish to convey the idea that these pieces are not music on a superior plane. They are appropriate for the concert hall, but completely out of place during divine functions.

What then constitutes sacred organ music? To be brief, sacred organ music, like choral compositions, should be molded along the melodic lines of the Gregorian Chant. Furthermore, it should be polyphonic, i.e. the different parts of the composition should be a delicate lacework of inspiring melody. Compare to this noble wealth of melody the fallow improvisation on

some solo stop to the accompaniment of sentimental and meaningless chords. The ideal, therefore, is to select the thematic material from the Gregorian Chant melodies proper to the Sunday or the feast. Since this requires an intimate study of the various forms of music, it may not be within the reach of every church organist. But even he has at his disposal a wealth of organ compositions of a more neutral character which lend themselves gracefully to the dignity of the sacred functions. What is more noble, inspiring, and elevating than a majestic Bach fugue or his entrancing choral improvisations! At all events, the church organist must be thoroughly conversant with sacred liturgy. From this source alone can he draw the so-called theological and technical style of organ playing.

It is my intention in this and some of the succeeding organ concerts to give specimens of this neutral type of organ compositions compatible with church services."

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| 2) "O Mensch Bewein' Dein' Suede Gross"
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| 3) Priere | Otto Malling |
| 4) Funeral March | H. J. Stewart |
| 5) Maestoso | Johann Plag |
| 6) Moderato | Johann Plag |
| 7) Adagio | Francois Verhelst |
| 8) Larghetto | Francois Verhelst |
| 9) Monologue | Joseph Rheinberger |
| 10) Larghetto | Joseph Surzynski |
| 11) Cathedral March | Claude Delvincourt |

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PITTSBURGH IN ACTION

TO THE CLERGY AND ORGANISTS OF THE DIOCESE:

The reports to me from the Diocesan Music Commission show that a great advance has been made in restoring liturgical music and liturgical choirs to our churches. The whole-hearted cooperation given by priests, by organists and by choirs is in a great part responsible for the results achieved.

To consolidate gains and to insure further progress in the present movement for musical reform, I demand:

1. That those organists and choir-directors who at the time of their first examination did not possess the qualifications required by the positions they held, be given a limited but adequate length of time to prepare themselves for re-examination. If they fail a second time, they will be disqualified as church organists or choir-directors in the Diocese. Free class lessons in church music have been given weekly during the last fifteen months. There is no longer any excuse, therefore, for tolerating incompetent organist in parish churches.

2. That any organist or choir-director who within one month after receiving notice from the Music Commission fails to send a written assurance that abuses named have been corrected, will be likewise disqualified.

3. That the Diocesan Music Commission make arrangements with the organists to attend choir rehearsals in order to determine whether the music which is being used for the liturgical services is "adapted to the ability of the singers and well executed" according to the requirements of the *Motu Proprio* of Pius X on Church Music.

4. That the Diocesan Music Commission arrange class lessons for the Sisters who teach music in the parish schools, so that uniformity may be obtained in teaching church singing to the children.

I wish also to call once more to the attention of the Reverend Clergy and the Organists the following points:

(a) Not only are mixed choirs of men and women forbidden by the Church, but also choirs of women only. Women, however, may sing "in unison" from their pews in the body of the church as part of the Congregation. It is the will of the Church that congregational singing for the Responses and the Ordinary parts of the Mass, as well as for the hymns at the evening Services, should be promoted and encouraged. Therefore, it will be of great advantage to have well-instructed groups of young men and young women among the congregation to take the lead in church singing—others will gradually join them. In the end the congregation can alternate with the liturgical choir in singing the different verses and phrases of the sacred text.

(b) All the 'Ordinary' parts of the Mass must be sung in their entirety at High Mass, and all the 'Proper' parts must at least be recited "recto tono" by the choir. Under no circumstances is it allowed to substitute hymns in the vernacular for the parts of the Mass mentioned above.

(c) No music may be sung or played in church unless it has been previously submitted to the Diocesan Music Commission and carries the official stamp of approval.

(d) No organist is to be engaged or used as a substitute who has not been examined and approved by the Music Commission.

Once more I am heartily grateful to the pastors, to the organists and to the people for their sincere cooperation in the work of musical reform in our churches. I am sure that they continue to sustain the present movement so that music and choir will be raised to the standard desired by the Church and so to be in harmony with the sacred Liturgy and, as Pope Pius X said, "be worthy of the House of Prayer and the Majesty of God."

Sincerely yours in Christ,

+ HUGH BOYLE,
Bishop of Pittsburgh.

March 3, 1932

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

Review of Progress in Pittsburgh

REV. C. A. SANDERBECK

A Glance Backwards

In the Diocese of Pittsburgh a sustained movement has been in progress during the last seventeen months to restore church music to the standard required by the law of the church. For the enlightenment of many readers who do not understand entirely what has been happening, we have deemed it advisable to review briefly the events that have led up to the recent letter of the Most Reverend Bishop.

The starting point of this diocesan movement for reform in church music and in church choirs dates back to the Convention of Church Musicians which was held in Pittsburgh under the auspices of the Saint Gregory Society of America during the week of May 11, 1930.

Following plans which were studied and approved by the local ecclesiastical authority on that occasion, the Diocesan Music Commission inaugurated a weekly free class-lesson in church music (October, 1930), for the benefit of organists and choir directors. These class-lessons, dealing with the musical repertoire (Gregorian and otherwise) necessary for any organists or held almost without interruption ever since.

On January 15, 1931, after having examined returns of a "Questionnaire," regarding their music and their choirs, submitted to all the organists of the diocese, the Diocesan Music Commission published a list of Forbidden Masses and Hymnals, the use of which had to be discontinued by April 1 and September 1, 1932, respectively. A copy of this list of forbidden music was sent to all the priests and organists of the diocese, and was published, as well, in the diocesan Catholic papers.

At the Bishop's request, on April 1, 1931, obligatory examinations for each and every organist and choir director in the diocese were inaugurated, to ascertain whether holding such positions possessed the necessary musical requirements. The subject matter of this individual examination included:

(a) Fifty-five questions concerning the legislation of the church on church music, church choirs and church liturgy; (b) singing and playing (on reed organ) the entire Gregorian Requiem Mass, another Gregorian Mass and one in modern style selected by the organist, the solemn and ferial Responses of the Mass, the

Gregorian Hymns "Pange Lingua" and "Veni Creator" and a few Hymns from approved Hymnals. At the same time the organist had to submit for the approved of the Commission, a copy of all the Masses, Hymnals and Motets contained in the musical repertoire of his church. By the end of June, 1931, 185 church organists of the city of Pittsburgh and of the neighboring towns were examined.

In the meantime, the Most Reverend Bishop, after a general review of the first records collected by the Music Commission, wrote a letter to the clergy and organists of the Diocese (June 10, 1931) emphatically re-stating the law of the church concerning the abuse of admitting women in church choirs, and demanding that such abuse, wherever existing, be removed by September 1, 1931. In this letter the Most Reverend Bishop also required "immediate correction" of other abuses, such as the use of any music not approved by the Music Commission, the omission, even partial, of Ordinary or Proper parts of the Mass, the singing in the vernacular during High Mass, the engagement of new organists not yet examined and approved by the Music Commission. At the same time, the Music Commission began publishing weekly in the Pittsburgh Catholic papers a Black List of Churches and Organists who were not complying with the Bishop's orders and the Diocesan regulations. (An article dealing with the principal problems of liturgical music and liturgical choirs has also been published weekly in the same papers by the Music Commission for the purpose of enlightening organists, choir members and Catholic people in general regarding these subjects.)

With the beginning of October, 1931, weekly class-instructions and personal interviews were resumed at different points of the Diocese for the benefit of organists and choir directors living a considerable distance from Pittsburgh. Such meetings were held in the following centers: Connellsville, Pa.; Butler, New Castle, Freeport, Greensburg, Charleroi and Washington, Pa. A total of 172 organists have been instructed and interviewed by the Diocesan Music Commission, at the centers mentioned above, during the last five months. These, with the 185 who came to Pittsburgh for instructions and examinations, give a total of 357 organists

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after a campaign of only 17 months are far beyond what one could expect, considering, especially, how hard it is to eradicate abuses after they have been in existence for so many years. Such wonderful results, of course, could not be obtained without the whole-hearted cooperation of many priests, organists and members of church choirs.

It is to consolidate these gains and to insure further progress in the present movement for musical reform that the Most Reverend Bishop thought it opportune to address his recent letter of March 3, 1932, to the clergy and to the organists of the Pittsburgh Diocese. The new instructions and the emphatic demands contained in this letter leave no doubt as to our Bishop's earnest determination to bring church music and church choirs up to the standard, not merely, "recommended," but actually "demanded" by the church.

Now that the Diocesan Music Commission have completed their first personal interviews with the organists and choir directors of the Diocese, it is quite easy to separate the "wheat" from the "chaff" (as far as musical ability and good will are concerned). Consequently, the rest of the work for the accomplishment of the reform will proceed smoothly and expeditiously.

K. OF C. MEMORIAL MASS IN BOSTON

At St. Catherine's Church in Charlestown, Rev. Henry Lyons joined his choir of 45 boys, directed by Miss Helen Brick, with the 50 voice choir of men in the K. of C. Chorus directed by Joseph Ecker, for the Memorial Mass held on February 22nd.

The gregorian Requiem, transcribed by John Singenberger, was sung by the Men's choir, and was most effectively rendered by the fine organization Mr. Ecker has rounded out.

The boy's choir, sang In Manus Tuas, Misere-mini Mei, Pie Jesu and O Meritum Passionis, indicating by its performance, the musicianly attainments of this group, as developed since Miss Brick took charge.

From a musical standpoint it was a refreshing exhibition, with two of the city's very best choir directors, cooperating in the program.

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IN REVIEW

Fifty-nine years ago on April 12th, John Singenberger, began his work at the Catholic Normal School, and Pio Nono College, of St. Francis, Wisconsin.

Soon after, he founded THE CAECILIA.

Thirty years later came the "Motu Proprio on Church Music" from Pope Pius X.

More than four thousand compositions have appeared in THE CAECILIA since its first issue, and some give credit to this paper for having assisted in the improvement of Catholic Church Music in this country.

Perhaps that is why, in 1930, when the magazine was about to be discontinued, and no one had been found who would finance such an "unprofitable" paper, THE CAECILIA came to McLaughlin & Reilly Company, publishers of Catholic Church Music. It was preordained that THE CAECILIA should live.

The new St. Gregory WHITE LIST approves THE CAECILIA, various diocesan authorities assist THE CAECILIA, and you can help the good cause by telling your friends about THE CAECILIA.

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EASTER PROGRAMS HOLY GHOST CHURCH

Dubuque, Iowa

High Mass at 10 o'clock.

Vidi Aquam—Four mixed voices by F. X. Witt.
Introitus, Graduale, Alleluja, Sequentia and
Communio—Gregorian Chant.

Kyrie, Gloria, Sanctus, Benedictus and Agnus
Dei—Missa Sancta Caecilia by J. Singen-
berger for Sop., Alt., Ten. and Bass.

Credo—Plain Chant.

Offertory, Terra Tremuit—Four mixed voices by
Kosmos Gejerlechner.

Alleluja—Palestrina.

Director and Organist—John A. Kelzer

ST. CATHERINE'S CHURCH

Somerville, Mass.

Solemn Pontifical Mass

Rt. Rev. Bishop John Peterson, D.D. Officiating
Processional: (Male Chorus)

Christ The Lord Is Risen N. A. Montani

Vidi Aquam Gregorian

Kyrie, Gloria, Sanctus,

Benedictus and Agnus Dei

Missa Mater Amabilis Capocci

Victimae Paschali: (Male chorus) Gregorian

Credo III: (Choir and Congregation)

Christus Resurrexit M. Mauro-Cottone

O Filii et Filiae: (Boys choir) Gregorian

Ecce Sacerdos J. Lewis Browne

T. Francis Burke, Organist and Choirmaster.

Choir of boys, of men, and of mixed voices
combined.

MUSIC PROGRAM

LAYING OF THE CORNER STONE

BOSTON CATHEDRAL, 1867

The United Choirs of the Catholic Churches
of Boston, accompanied by an augmented band,
assisted in the ceremonies attendant upon the
Laying of the Corner Stone of the Holy Cross
Cathedral, on Sunday, September 15th, 1867.
John Falkenstein was the conductor. The
music program was as follows:

Coelestis Urbs Jerusalem.

Antiphon: Signum salutis pone.

Psalm: Quam Dilecta.

Chorus: Mane Surgens, Bach.

Psalm: Nisi Dominus.

Psalm: Miserere.

Chorus: O Quam Metuendus Est.

Psalm: Fundamenta Ejus.

Chorus: Pax Aeterna, L. Spohr.

Bene Fundata, J. S. Bach.

Psalm: Laetatus Sum.

Chorus: Veni Creator, Bach.

Te Deum Laudamus.

INDIANAPOLIS

PROGRAM OF LITURGICAL MUSIC

Presented by Combined Choirs

On Passion Sunday, Elmer Andrew Steffen,
Diocesan Director of Music, directed an im-
pressive program of liturgical music at the John
Herron Art Institute, held under the patronage
of His Excellency, The Most Reverend Joseph
Chartrand, D.D., Bishop of Indianapolis. Rev.
Clement O. Bosler, Directed the Clergy Choir,
and Rev. Francis J. Early was Master of the
Choristers. Mary Helen Brook was accompanist.

Participating in the program were the follow-
ing choirs, The Clergy Choir, The Schola Can-
torum of S.S. Peter and Paul Cathedral, and the
St. Philip Neri Oratory Choir of Men and Boys.

*The Program will appear with others in the
next issue.*

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ERRATA: CAECILIA 1932—No. 3

Page 83: 1st column, 6th line from bottom, the
word "touch" should precede "aerial".

2nd column, 15th line from bottom, the word
"organ", should read "organic".

Page 84: 1st column, 3rd paragraph, 1st line,
the word "beat" should follow the word
"first". In the last line of this column,
after the word "Gregorian" "chant"?
Especially as measures are really in-
herent in our".

2nd column, 3rd paragraph, 7th line, after
the word "richness" insert line "and
variety, why forget that in our chromatics
we have the means".

5th paragraph, 5th line, should read
"without" instead of "with" and in the
11th line, the word "of" should follow
the phrase, "acting out".

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448	MASS in C in honor of ST. ANTHONY <i>For 1, 2 or 3 Voices</i>35
449	MASS in D <i>For 1, 2 or 3 Voices</i>35
450	MASS in honor of ST. RITA <i>For 2 Voices</i>60
	Voice Part	.20
451	MASS in G in honor of THE HOLY GHOST <i>For 1, 2 or 3 Voices</i>	.35
452	MASS in honor of ST. PETER <i>For 4 Male Voices</i>35
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(Divine Praises)
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1924—C. Blessed Be God, S. S. A. A....G
(M&R No. 454)
1916—6. Laudate Dominum, 6 mixed
voicesAb.
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